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Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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"Maybe They're Right"

RAY LEWIS

YOU REMEMBER the story in the New Testament which covers the subject governing one's talents. You remember the man who received the five talents, the one who received the two talents and the one who received only one talent. The man who received the five talents used them and doubled them. The man who received the two talents also used them and doubled them, but the man who received only one talent buried his talent in the earth; and as a result of this, his one and only talent was taken from him.

It is sometimes necessary, out of compliment to subscribers, to publish information which substantiates their confidence in the publication which they have supported. The editor of The Canadian Moving Picture Digest publishes the following information in compliment to her subscribers; and that her friends may not continue to think that living in Toronto, means burying one's talent:

Mr. E. F. Albee, President of the Keith-Albee - Orpheum Merged Interests, said of George M. Cohan, in a recent interview which the editor of The Digest had with him, "I consider George M. Cohan the genius of the theatrical world. From his early childhood, he showed evidence of that unique ability which contributes greatly to the art or industry of which it is a part. You, Ray Lewis, remind me of George. M. Cohan, his Art was born with him; and your Art of writing has been born with you also, making you a genius among screen writers. I have had the opportunity of reading journalistic contributions to the screen and vaudeville, both in the trade press and the numerous other publications which cover these fields; but I have never yet read such a fearless sincerity of expression as contained in your various articles published in The Canadian Moving Picture Digest, coupled with such knowledge of the subjects which these articles inspire and such style. Your journalistic efforts should have the widest and most important fields of circulation."

Motion Picture Producers & Distributors of America, Inc.
469 Fifth Avenue
New York City

February 1st, 1928.

Miss Ray Lewis,
Canadian Moving Picture Digest,
259 Spadina Ave., Toronto.

Dear Lady:

The best thing written on any subject having to do with Motion Pictures during the last ten years was your article on "Looney Legislation."

I have been criticized several times for "plain talk" but my stuff sounds like the story of "Little Red Riding Hood," compared to the way you handled your subject.

Sincerely yours,
C. C. PETTIJOHN.

Culver City, California,
February 24th, 1927.

Miss Ray Lewis,
Canadian Moving Picture Digest,
259 Spadina Avenue,
Toronto, Canada.

Many thanks for your splendid book of poems and particularly for the poem "King of Kings," the last two lines of which alone are the greatest contribution to the literature of the screen. They are magnificent and entitle you to a place in the sun. In sincere appreciation,

CECIL B. DEMILLE.

Canadian Government Motion Picture Bureau

The Department of Trade & Commerce
Office of the Director, Ottawa,

January 17th, 1928.

Dear Miss Lewis:

The latest edition of the Canadian Moving Picture Digest has just come to hand, and like

(Continued on Page 7)

Ray Presents

I SAW UNIVERSAL'S production of "Uncle Tom's Cabin" at the Centre Theatre, New York. I understand that this feature is coming to Toronto; and I promise exhibitors that they will have the surprise of their young and old lives when they behold the quality which Universal has put into this world-known story. Mr. Carl Laemmle and his organization should be congratulated upon giving the screen a masterpiece of melodrama!

I have seen "Uncle Tom's Cabin" productions ever since I was old enough to be taken into a theatre, young enough to pass by the doorman, accompanied by an adult, without the necessity of being obliged to pay for admission.

I HAVE PLAYED everything in "Uncle Tom's Cabin," after I grew up, from "Topsy to Eva." I have crossed the ice with a "cheeild" in my arms; and I have been "a cake of ice" while playing the Dakotas, but throughout my career of performer and spectator I never dreamed that "Uncle Tom's Cabin" could be presented as a classic. This Universal has surely accomplished; and I am wondering will the public and exhibitors realize that Universal's "Uncle Tom's Cabin" is a tremendously fine picture!

You have heard a great deal of "kidding," in connection with "Eliza crossing the ice." If any producer can show me a bigger punch in any film than the scenes of "Eliza's get-a-way," in Universal's "Uncle Tom's Cabin," I vote them, without seeing their picture, a Class A classification.

UNIVERSAL'S "Uncle Tom's Cabin," for the first half of the picture, centralizes around "Eliza," "Eliza" the girl-mother, her love for her child; and her struggle to retain this child, who has been sold into slavery. It is beautifully and forcefully done, building up to a succession of climaxes that were in need of this tremendous heart interest to make the production balance itself for power, for from this unfoldment of the story, we have the introduction of the Civil War. No wonder the audience, a goodly portion of them children, shouted approval as "Eliza" successfully performed her "stunt."

However, it is not my purpose to herewith review this feature, therefore I will reserve further comments for the review of Universal's "Uncle Tom's Cabin" when it opens in Toronto.

THIS by way of an introduction, for it sometimes happens that a company does not realize what a big feature it has; and how superfine is the quality of a production; and it appears to me that Universal has been too modest in connection with "Uncle Tom's Cabin." It is one of those things which once in a lifetime happen in our Industry. Universal can afford to do a "lot of shouting" about "Uncle Tom's Cabin" for the best they say about it cannot be too good for the merits of this feature.

CHARLIE CHAPLIN'S "The Circus" will take you back to Chaplin's early days, before the press told him he was a tragedian, and he conceived the burning ambition to play "Hamlet."

Don't appeal to the high-brows to come and see Chaplin as the master-genius of the screen in "The Circus." Call out the brigade of low-brows, you know the kind, even as you and I, the simple folks, who never saw the tragic appeal of Chaplin, but enjoyed his trousers, and broad farce in pictures like a "Dog's Life" and "Shoulder Arms."

Charles in "The Circus" becomes again "Our Charlie." There is any number of laughs, even the step-child of the cruel circus owner, who is deprived of her supper, because she did not "jump through" (Charlie wrote the story, we love him, therefore we forgive him), will give you a laugh because Charlie gives her a hard-boiled egg to eat. I felt like handing her a couple of eggs, not boiled; and not First Extras.

BUT there is no accounting for tastes; and Charlie certainly took care that this leading lady should be over the age of consent, if she isn't, she looks it, healthy and wise, too healthy and too wise to create any sympathy, but after all what does it matter, about her? Charlie has filled "The Circus" with enough "funny gags and business' to keep us all amused; and after all, who goes to a theatre to be educated, to analyze? Canon Chase, there is none more chaste. Thank God. As for you, and I, and the other fellow, we go for entertainment; and if Charlie uses a Jackass to make us laugh, what's the difference between Canon Chase and the Jackass? Ask Charlie, he is chased.

I NOTE in "Variety" the following, "The girl friend from Canada is still after Variety. Sad note is that it looks as if she is simultaneously making a play for E. F Albee."

For once in your life "Sime," you are absolutely correct. I am "making a play for E. F. Albee," if making "a play" means I desire him to be my friend!

I HAVE ALWAYS had a penchant for playing for "high stakes," "chicken feed" never had any interest for me, that's why I am not concerned about you, "Sime," it's too bad for I understand you have possibilities.

I consider it a special privilege to know Mr. E. F. Albee; and to be his friend. I happen to have known him for many years, perhaps as long as you have, the difference between us has been, that you had the honour of knowing Mr. Albee personally, while my knowledge of him, until recently, was simply gathered from observation; and from various reports of his activities and philanthropies.

A STILL FURTHER difference between you and I, "Sime," is the fact that I have never lost my admiration for Mr. E. F. Albee. Time has taught me to appreciate the qualities he represents, the importance of his philanthropy as expressed in the N.V.A., and the power of his Enterprises!

Time has taught me to value the friendship and association of such men, while within my own nature, taught by God, or whatever Is That Power Which Makes Us More Than Clay, I have a disposition to honour and respect Age and Service; and Never To Betray a Friend! "Once a friend," always a friend," regardless of business complications.

THAT is why I am making "a play" for Mr. E. F. Albee, as you express it. I desire him to be my friend, I am happy that I have had the power, before I ever met him, to champion his type of a Showman, a Showman which our Industry, Vaudeville, the entire Amusement World, the world of Arts and Letters, the World of Gentle Men and Gentle Women acclaim as One of Their Own Kind, One of The Best!

Perhaps it has not occurred to you, "Sime," that some people have a capacity for serving without looking, or desiring any compensation, save that their service may serve.

HOWEVER, all business men have not developed this kind of a spirit, it does not come easily, but you may still remain hopeful, "Sime," that in time, you may inherit the spirit of giving, of being a good loser, or a good winner with a smile.

(Continued on Page 8)

Digest Editorial

(Continued from Page 5)

all issues of Canada's own trade paper, it is a credit to its editor and publishers.

This issue is particularly interesting to the writer, however, because of the editorial reference to the first of the special series of one-reel Canadian films being produced by this Bureau and distributed throughout Canada by the Famous Players Canadian Corporation--"Niagara, The Glorious." It is a source of great gratification to us to know that this picture has been so well received wherever it has been shown and that keen judges, like yourself, have commented so favourably upon it.

We are putting our best efforts forward to make this series of pictures outstanding and words of approval such as contained in your editorial are a great encouragement to us.

I hope you will have the opportunity of seeing the remainder of our new series and I shall always be glad to receive your comments and suggestions as to how they may be improved. In the meantime, I want to thank you for your little editorial. It's quite a source of pride to me to know that the first of our series has shown sufficient merit to warrant comment in your valuable paper and I want to add a word of praise to the Famous Players Canadian Corporation for the way they are exploiting and presenting them.

With repeated good wishes for 1928 and kindest personal regards, I am

Cordially yours,
F. C. BADGLEY,
Director.

National Committee for the Celebration of the Diamond Jubilee of Confederation
106 Wellington St., Ottawa,
July 26th, 1927.

Miss Ray Lewis,
Canadian Moving Picture Digest,
Toronto, Canada.

Dear Miss Lewis:

May I be permitted to congratulate your staff and yourself on your Confederation Number of The Digest. This publication is one of the finest pieces of workmanship that has reached me.

Yours truly,
THE RT. HON. GEORGE P. GRAHAM,
Chairman of Executive.

First National Pictures Inc.
383 Madison Avenue
New York City
July 15th, 1927.

Miss Ray Lewis,
Canadian Moving Picture Digest,
Toronto, Canada.

Dear Miss Lewis:

Your Digest Jubilee Number is without question the finest publication I have ever seen in the Motion Picture business.

It is intelligent, attractive and tremendously interesting, even to the layman. Need I say more?

Congratulations.

Sincerely yours,
RICHARD A. ROWLAND,
General Manager.

MAYBE THEY'RE RIGHT!

Ray Lewis

Rex Theatre, Ottawa Prosecuted Under Curfew Law

The proprietor of the Rex Theatre, Ottawa, Ontario, has been prosecuted in the Juvenile Court under a forgotten regulation of the curfew law which prohibits the admission of children to a place of amusement after nine o'clock at night.

The defense was that the Ontario Theatres and Cinematographs Act supersedes the other regulation. The Theatres Act permits children to attend performances at any time when accompanied by parents or guardians. An adjournment of the case was ordered so that the legisaltive situation could be investigated.

Paquin Secures Control Capitol Theatre, Hull

Donat Paquin, proprietor of the Laurier and Eden Theatre, Hull, Quebec, has acquired control of the Capitol Theatre, the only other amusement house in the city. The Capitol was completed only a little over a year ago, the manager being Joseph Paquin. Both the Laurier and Eden Theatres have also been enlarged and improved during the past year. These houses change programs three times weekly and conduct Sunday shows which are well patronized by people of Ottawa, across the river.

George Marion, Jr., has just been assigned to write the captions for "Feel My Pulse," Bebe Daniels' latest starring picture for Paramount.

TORONTO THEATRES

REGENT—"Sadie Thompson," with Gloria Swanson — United Artists. Class B plus. "Sadie Thompson" will get the money, plenty of it. It is in the Class A group as far as Box Office is concerned; and it has real merit also. A story of intense interest, excellently directed, and admirably acted, although it is not a great picture, in the class of "Resurrection," nor of "Sorrel and Son." There has been so much talk about "Rain," from which "Sadie Thompson" was adapted, that perhaps this has prevented the picture from being as sensationally interesting as it might have been. However, for the sake of all the controversy, it is to the credit of the producers, director and star, that the production was produced with a vision which could not possibly cause the Industry any trouble. I saw the original production of "Rain;" and I do not feel that "Sadie Thompson" has not done this powerful drama justice. "Sadie Thompson" holds your interest to the finish; and having won the sympathy of the audience, everybody appears to be happy that "Sadie" gets an "even break" at the finish. The story commences at "Pago-Pago" where a steamer from San Francisco arrives, carrying among its human freight, one "Sadie Thompson," bound for a government position at some other point, in the South Sea Isles. At "Pago-Pago" is also a reformer, stern, hard, fanatical, one who remembers "Sadie of San Francisco;" and has no compassion for a "Mary Magdalene," unless she admits sin; and turns her fluffy wearing apparel into sackcloth, bejewelled with ashes. "Sadie" gets his "goat;" and learning from "Sadie" that she is wanted in "Frisco,' he resolves that she shall return there to expiate a crime, of which she protests she is innocent. Meanwhile "Sadie" has met Sergeant O'Hara who is directing her journey to Sydney, Australia, where he has friends, and where he intends to direct his voyage, in order to marry "Sadie;" and elevate her to the status of respectability. But since even reformers are human; and reformers' wives generally suffer from Freudian Complexities, inhibitions and sex suppressions, until Sex is uprooted from their bodies; and they are "purer than snow," this reformer, in a religious frenzy of plucking the "seven devils out of Sadie," finds her attractive enough for Carnal Sin, and conscience-stricken cuts his religious-preaching throat. It is hard on the reformer and his wife, but blame Dame Nature, she has no more respect for preachers than she has for "Sadie" when she determines to have her way, so everybody is glad that "Sadie" boards a boat accompanied by her Sergeant admirer, and headed for that state of marital bliss, of which it is written "there is none such in heaven." Gloria Swanson does excellent work as "Sadie." Her handling of the character conveys that "Sadie" is no more than she ought to be, at the same time, she wins for "Sadie" that intimate comradeship for her woes, that enjoyment in her happiness, which contributes substantially to the success of the picture. "Sadie Thompson" is one of Gloria's best parts in a long time; and Gloria shows you in this role that she is still among the stars, who have a right to continue to twinkle brightly. Lionel Barrymore as the reformer does fine work. He, too, retains your sympathy in a most difficult and unsympathetic role; and he saves this part from being subjected to censure or criticism. The story is from the play by Somerset Maughan and the direction by Raoul Walsh, who comes in for a large portion of congratulations on his delicate and yet powerful handling of what might have been a dangerous theme.

UPTOWN — "Beau Sabreur," with Gary Cooper, Evelyn Brent and Noah Beery — Class A. Reviewed next week.

TIVOLI — "Ben Hur," with Ramon Novarro and May McAvoy — Metro-Goldwyn-Mayer. This is the third and final week for this tremendous feature, which set new records for attendance at this theatre.

SHEA'S HIPPODROME — "The Wizard," with Edmund Lowe — Fox. Reviewed next week.

Ray Presents

(Continued on Page 7)

Thank you for the compliment "girl friend." You are right on the sex at last, but "girl," really I will have to talk to my husband about that!

AS we were saying, I note that you threw the letter which Ora Kirsch wrote to "Variety" in the waste basket when you received it.

I also observe that you say, "upon Mrs. Kirsch's request to know why it was not printed, she was advised that as the N.V.A. should help actors, her single case was no startling bit of information."

You acknowledge then that it is the usual thing for the N.V.A. to extend help to actors when such service is required. That Mrs. Kirsch's case was usual, although the N. V. A. did so much for her, as was expressed in her letter.

I AM GLAD to have this corroboration from "Variety." I knew that the N. V. A. was always befriending those who were in need of its service, but I was afraid, because "Variety" was continually "knocking" it, that you did not know how the N. V. A. served. I am glad to hear you acknowledge its service.

Your suggestion about "election of officers," "where funds are going," reminds me of "The Brookhart Bill" with which the Industry of Motion Pictures is at present being worried.

IF A FEW POLITICIANS, and mischief-makers in our Industry had not started this kind of talk when the M.P.T.O.A. was a powerful organization, with fine men working to solve the problems of exhibitors, and preventing such an open breach as has precipitated the Brookhart Bill, we would not now be steering towards Government control!

I CAN REMEMBER the same phrases in our Industry, "who has the coin, and how much has he got?" It happens that the "he" in our Industry had been digging down in his own pocket for years, the association had "no coin," save that which "he" and a few more enthusiastic "He's" presented to the association.

Such remarks, however, started trouble, the result is apparent. The Industry of Motion Pictures has been obliged to spend thousands, will be obliged to spend thousands to keep the "Mischief-makers' from disorganizing the Industry.

YOU are "running true to form," "Sime," they used your very same expressions in their destructive crusade.

Try and help, "Sime," for a change, and your "girl friend from Canada," will be among the first to say, "good work, Sime," for your "girl friend from Canada" never uses an issue, or philanthropy to satisfy a "personal grudge," she believes that to belittle an issue, or philanthropy, because of a "personal grudge" is the worst example of sportsmanship, and where a philanthropy is concerned, it is an unpardonable sin.

Brookhart Bill Illegal "Looney Legislation"

Price - Fixing Prohibited By Constitution of U. S.

The Brookhart Bill, "Looney Legislation," will be fought by the attorneys of the distributors as unconstitutional. The constitution of the U. S. prohibits that price disputes shall come under the supervision of the Federal Trade Commission, as provided for in the Bill. This is an issue which the U. S. Congress has always avoided.

The Bill which will certainly disrupt this Industry, opening a breach for Federal control, is scheduled for a hearing on Feb. 15th, after the Walsh Utilities Measure has been heard.

Meanwhile the Trade Commission action against Paramount, following the Trade Practice Conference of last October, has been allowed to rest. Paramount has offered to comply with agreements made at the Trade Practice Conference, including the six points compromise on block booking, and other specifications.

Action on the "cease and desist" order may be taken shortly.

Premier Theatres Limited To Build New Theatre

Premier Theatres Limited will build a new theatre, seating about 1,400 on Dufferin, in the Fairbanks' district.

Fox Films Plans More World Theatres

Representation In Every Key City and Foreign Territories.

Clayton P. Sheehan, foreign manager of Fox Films, prior to his departure for South America, states that his corporation will build theatres in foreign capitals and in all the key cities in the United States and Canada.

Mr. Sheehan supervises one hundred and sixty-two foreign Fox offices.

Control of Wesco

Recently Fox obtained control of the West Coast Theatre chain including over two hundred and fifty theatres in Calif., Oregon, Washington, Montana, Nevada and Iowa.

The Wesco deal carries with it the control of the Saxe Circuit in Milwaukee; and the addition of these two chains gives Mr. Fox the control of over three hundred theatres.

Eight Houses

Eight new houses, each seating 4,000 will be opened by September and in 1929, it is reported that there will be an addition of about thirty more Fox Theatres.

One Hnudred Million

$100,000,000 is the sum in dollars which has been appropriated for production during the next five years; and the acquisition of theatres, the building of theatres, it is reported is part of a plan to protect this investment.

Harold B. Franklin Remains

Harold B. Franklin, who built up the Publix Chain of theatres; and left that position to take charge of Wesco, will remain in charge of the Wesco operations, with headquarters at Los Angeles, but the executive offices will be in force at the Fox Film Offices in New York.

$35,000,000 a Year

The yearly business of the Wesco Theatres, is said to average around $35,000,000 or $700.000 a week.

The net earnings for 1927, are estimated at $2,500,000.

Employment to 27,500 Persons

Along the Pacific Coast from Canada to Mexico, the theatres employ 7,500 persons and have a total seating capacity of 350,000.

Fox Film Corporation, including the Home Office, New York, branch offices in 37 cities in U. S. and Canada; and three studios in Hollywood, Fox Hills, Calif., employ 20,000 persons. Added to this several more thousands employed in thirty theatres owned by Mr. Fox in the East, which makes us wonder just how many people in the world, get their "daily bread" out of the Industry of Motion Pictures.

Benjamin Feinberg Arrives M-G-M Brazil Manager

Benjamin Feinberg, district manager of Metro-Goldwyn-Mayer in Brazil, has arrived among the first delegates to attend the Metro-Goldwyn-Mayer Convention which takes place in New York, Wednesday, Feb. 15th.

IMPORTANT DROP IN PRICES!

MOTIOGRAPH DE LUXE—(The Projector Predominant—The "Packard" among Projectors)

MAZDA MODEL 1002-FM—Equipment includes De Luxe Mechanism, fully enclosed, with Double Bearing Ball Bearing Intermittent Movement, Mechanism Pilot Light Light 6-volt with Transformer, two wing shutter, 3,000 foot upper magazine with Hulett Reel End Alarm, direct connected beltless motor drive with speed control, oil drip pan, rotating framing handle, ball bearing takeup adjustable for tension while running, massive floor stand with tool compartment and levelling studs, De Luxe Mazda Lamphouse and Lamp Holder Assembly for full adjustment of mirror and lamp, 30 ampere enclosed knife switch, Cinephor Mazda Condensers, Cinephor Reflector, one 600 or 900 watt 30-volt lamp, Relay Lens and Mount, and 600-900 watt Transformer with Adjustments and Ammeter—complete Stereo Attachments and Stereo Lens $1,000.00

REFLECTOR ARC MODEL 1002 FRA—Equipment exactly as above but Mazda Equipment and Relay Lens and Mount are displaced by the Motiograph De Luxe Low Intensity Arc Lamp—complete with 8" Reflector, 8" Condenser, pilot light and arc striker $1,000.00

The only "extra" is the Projection Lens, your choice of B & L Cinephor Series II. at $65.00, Gundlach Radiant No. 2 at $60.00 or the Ross F-2.4 at $75.00.

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This lamp is miles ahead of any other lamp made in every respect. Investigate before you buy.

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WATCH THIS SPACE WEEKLY FOR FURTHER PRICE REDUCTIONS ON OTHER LINES.

THE COLEMAN ELECTRIC CO. - 258 Victoria St., Toronto, Ont.

Deputation of Women Call Upon Premier

Lodge Complaints About Children's Attendance at Motion Picture Theatres — Amusement Tax.

A deputation of women from various organizations, headed by Mrs. A. E. Gooderham, waited upon Premier Ferguson to lodge a complaint against theatre managers of Motion Picture theatres, whom they state are taking an unfair advantage of the reduction of the Amusement Tax. Many theatres, stated the deputation, have increased their theatre attendance to absorb the tax; and the public consequently are not receiving the benefits.

Another complaint was lodged against the admittance of children under fifteen.

Premier Ferguson promised to investigate and consider the complaints. Meanwhile there has been some talk of the entire removal of the Amusement Tax; and this kind of publicity does not give the public the right kind of attitude toward such elimination.

There is also a possibility that the agitation may have been started by some interests opposed to the removal of the Amusement Tax.

If theatre-owners are breaking the law in connection with the admittance of children, it seems quite natural that various organizations interested in child welfare would be interested, but I cannot tie-up the relationship of the Amusement Tax complaint with the admittance of children question.

The two issues are in no way related; and the whole incident looks as if it was inspired by the propaganda of some person who had "it in" for the Industry; and was finding some means of causing the Industry trouble.

With such enemies outside of the Industry, constantly and secretly at work to destroy it, the various units within the Industry should find it more profitable than ever to cement their co-operation into a fuller and more harmonious understanding.

Meanwhile, theatre-owners who were charging 16 cents admission dropped their admission to 15 cents; and those who charged but fifteen cents, paying the tax out of their admission, have now been relieved of this added expense.

There appears to be no reason for any complaint governing such proceedure, other admission prices have been arranged accordingly to give the public the benefit of the tax by adding on special features to their regular presentations, improving the quality of the pictures and their music. The public under such a regime certainly gets the benefit of the elimination of the Amusement Tax.

Centre Ottawa Restricts Admission "The Gorilla"

Holds Audience Interest By Holding Back Late Comers Until Opening Scenes.

Admission to the Centre Theatre, Ottawa, Ontario, was restricted during the last five minutes of the presentation of "The Gorilla" by Manager Don. Stapleton recently, announcement being made that knowledge of the final episodes of the feature would spoil the picture for patrons. Therefore, the request was made that patrons refrain from telling their friends about the story and there was practically no seating of customers during the closing stages of the picture.

English Film "Dawn" Receives German Opposition

The English-made picture "Dawn" which presents the life and death of Nurse Edith Cavell has occasioned considerable protest from German official circles, which believe that the film will create animosities between England and Germany; and reawaken old war hatreds.

Mid-Winter Fur Parade At Keith-Albee, Ottawa

A mid-winter fur fashion parade was an added attraction at B. F. Keith's Theatre, Ottawa, Ontario, recently. Manager J. M. Franklin presented "A Harp in Hock" during the same week.

United Amusement Officials Looking for Sherbrooke Site

Three options which the United Amusement held for a theatre site in Sherbrooke, Que., have been allowed to expire.

One site is still being held under option.

Recent Theatre Robberies Caution More Precaution

Serious theatre robberies in Canada include the hold-up of James Adams, manager of Loew's Theatre, Montreal, who was forced to hand over $7,000; the robbing of the box office at the Pantages Theatre, Toronto, when over $800 was obtained, and the robbing of Mr. and Mrs. B. M. Garfield at the Rialto Theatre, Montreal, Mr. Garfield being the manager of the house. The Laurier and Capitol Theatre in Hull, Quebec, were also recently entered by house-breakers during the night and sums of money taken. Robbers carried off the safe of the Alhambra Theatre, Toronto, and forced it open, securing about $1,000.

Allied Trades Ottawa Opposed to Daylight Saving

The Allied Trades and Labor Association of Ottawa, representing organized labor of the city, has placed itself on record as opposed to Daylight Saving during the summer of 1928. Announcement was made to this effect when the organization outlined its policies for the new year. The labor men have been promised the support of local exhibitors in their move.

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40 Yonge Street - - Toronto

Round About the Studios

Charles Rogers, new luminary on the cinema horizon, has been engaged to play opposite Marian Nixon in "Cream of the Earth," the Percy Marks story now being directed by Melville Brown. Rogers, who fast is becoming one of the most popular players in Hollywood, recently played opposite Mary Pickford in "My Best Girl."

An actual story of underworld life, written by Ernest William Booth, a prisoner in the Folson Prison in California, has been obtained by Paramount as the next starring picture for Clara Bow.

"Ladies of the Mob" is the title. It will be the studio's most ambitious portrayal of the melodrama of police characters since the smashing success of "Underworld" which raised George Bancroft to stardom. The screen adaptation was written by Oliver H. P. Garrett. The director will be William Wellman, who has of late been concentrating on the two companion air spectacles, "Wings" and "The Legion of the Condemned."

Miss Bow will begin filming her new picture upon completion of her present story, "Red Hair," which was written for her by Elinor Glyn.

Johnny Arthur, who is featured in Educational-Tuxedo Comedies, has become one of Hollywood's most rabid aviation fans during the past summer, and this week saw him at the "stick" in his first solo flight. The comedian became interested in flying a few months ago when he flew from Los Angeles to San Francisco during the run of his play, "I Love You," in the bay city. Since then, Johnny has flown over most of the commercial air routes out of Los Angeles and has taken a course in aviation instruction which fitted him for his first flight alone.

Arthur expects to continue his studies until he is granted a pilot's license.

"Came The Dawn" is the poetic title conferred upon Max Davidson's latest Hal Roach Metro-Goldwyn-Mayer comedy, soon to be released, Davidson is supported by Viola Richard and Gene Morgan, recent addition to the Hal Roach stock company.

Monty Banks, star in "Flying Luck," "A Perfect Gentleman" and other Pathe feature comedies, has sailed for England to make productions.

Smiling Joan Crawford whose next for Metro-Goldwyn-Mayer will be "Rose Marie."

Malcolm St. Clair, director of "Gentlemen Prefer Blondes," and many other outstanding hits, will make Lew Cody's first production under this actor's new long-term contract with Metro-Goldwyn-Mayer.

In Cody's last picture, "Wickedness Preferred," he is co-starred with Aileen Pringle. This film, directed by Hobart Henley, is the third in a Cody-Pringle comedy series, the others being "Adam and Evil" and "Tea for Three."

No title has been announced for the forthcoming Cody picture.

Joe Brown, well known Broadway stage comedian who sparkled last in "Twinkle, Twinkle" behind the footlights, is making his motion picture debut at the FBO studios in Hollywood. He is playing the "comedy relief" in "Crooks Can't Win," a melodrama glorifying the police. Others in the cast of this production are Ralph Lewis, Eugene Strong, Thelma Hill, Charles Hall, and James Eagle.

Charles ("Chuck") Reisner has joined the Paramount staff for the job of directing W. C. Fields and Chester Conklin in their next comedy, "Quick Lunch."

Production on "The Body Punch," an epic of the resin ring written by Harry O. Hoyt, has just started at Universal under the direction of Leigh Jason, according to an announcement by President Carl Laemmle.

Jack Dougherty and Virginia Browne Faire are portraying the principal roles with Wilbur Mack, Arthur Millette, George Kotsonaros and Monte Montague in prominent supporting roles. Harry O. Hoyt, also did the screen adaptation of the story which is under the personal supervision of William Lord Wright.

Gwen Lee is one of the busiest actresses at the Metro-Goldwyn-Mayer studios. Miss Lee says that she hears talk of times being dull in Hollywood but it doesn't seem to apply to her. She is now playing in two pictures at once. In Lon Chaney's starring vehicle, "Laugh, Clown, Laugh," and in Norma Shearer's starring vehicle, "The Actress."

Tom Tyler, FBO western ace, and members of his company making "Terror Mountain" for FBO pictures have returned to the sunshine of Hollywood after a week's stay among the snow capped peaks of the Sierras near Wrightwood, Calif., where exterior scenes for the picture were filmed.

"Our Gang" have been cutting all sorts of mechanical capers recently, and the result, "Edison, Marconi & Company," will constitute Robert McGowan's next contribution for Hal Roach to the Metro-Goldwyn-Mayer comedy program. It was directed by Anthony Mack under McGowan's personal supervision.

"Alice in Wonderland," Lewis Carrol's story classic, is picturized in a five reel production offered by Pathe.

Lupino Lane is making another of his highly popular costume comedies at the Educational Studios. This time the former Follies star will be seen as a gladiator in the days of Nero. Anita Garvin has been cast as a Cleopatra-like vamp in the picture. Wallace Lupino, brother of Lupino Lane, has the principal male supporting role.

Will Rogers takes film fans for a fun voyage in Pathe's "Over the Bounding Blue with Will Rogers."

Scene from Warner's "When A Man Loves," with John Barrymore and Dolores Costello.

James Murray and Johnny Mack Brown, two Metro-Goldwyn-Mayer boys, who are steadily climbing the ladder to fame.

"ROSES OF PICARDY"

WITH

LILLIAN HALL-DAVIS

Produced at the REX INGRAM STUDIO
Nice, France

Opened at the Regent Theatre, Toronto, at $1.50 Top

Opening Princess Theatre, Montreal, at $1.00 Top

Press Comments

—Toronto Evening Telegram, Sat. Oct. 29, 1927.

"Roses of Picardy" is the best picture that has come to us from England. Simple enough in plot it attains the greatness only possible to simple things. Lillian Hall-Davis in a particularly difficult role lifts a part that could easily be sentimental into a touching and life-like impersonation. Her beauty lends charm to the film. The photographic effects, the scenic backgrounds, the careful lighting and artistic groupings, make each scene a picture in itself, that one almost wishes to capture and frame.

—Toronto Mail and Empire, Tues., Nov. 8, 1927.

"Roses of Picardy" is a feature that will be welcomed. A more convincing picture would be hard to find. Lillian Hall-Davis is as nearly perfect as one would wish to see any actress. The house was crowded as it well deserved to be.

—Evening Standard, London.

In some respects the most notable War film yet made.

—Daily News, London.

"Roses of Picardy" is a remarkable piece of work.

Exhibitors' Comment

Manager McArthur, St. John, N.B.

"Roses of Picardy" played to wonderful business.

Manager J. E. McCarthy, The Belle Theatre, Belleville, Ont.

I want to congratulate you on your "Roses of Picardy," it is one of the best, and is entitled to a run in every theatre in Canada.

Manager W. A. Baillie, Cum-Bac, Toronto, Ont.

Thought you would like to know how I did on "Roses of Picardy," I played this picture for three days and a matinee, and did the biggest business, both financially and in numbers of people, in fourteen years. This picture sure surprised me with its money-getting possibilities. I consider it one of the season's greatest money-makers. Would advise other exhibitors to "cash in on this while the going is good."

Manager Harry Ginsler, Iola Theatre, Toronto

It affords me a great deal of pleasure to convey to you, not only my own congratulations on your picture entitled "Roses of Picardy" but also the many flattering comments of our audiences which have been streaming into our office. In fact, the three day showing of "Roses of Picardy" has been one of our most successful three days, and from a box-office standpoint, is another proof of the excellence of the picture. Please give us more.

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